

# AMERICAN ART NEWS.

Vol. IV. No. 10

NEW YORK, DECEMBER 16th, 1905.

SINGLE COPIES, TEN CENTS.

## EXHIBITIONS.

Astor Library.—Color plates, Japanese lithographs.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Exhibition of book bindings, manuscripts and early printed works.

Brandus Galleries.—Paintings of the Barbizon School.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

Charles, London.—Works of Art.

Davis Gallery, London.—Works of Art.

Durand-Ruel Galleries.—Old masters

and modern paintings.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Exhibition of early Dutch and Flemish Art.

Fifth Avenue Art Galleries.—Week beginning December 18. Capt. Connor Collection of rare Chinese and Japanese Art.

Fishel, Adler and Schwartz.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries—High class old paintings.

Hamburger Fres. Paris—Works of Art.

Heinemann Galleries—Modern paintings. Modern German pictures a specialty.

Knoedler Galleries.—Exhibition of rare prints and of portraits by Eliz. Gowdy Baker.

Keleian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Lanthier's Old Curiosity Shop.—Modern and Old Masters. European and Oriental furniture, antique jewelry and silver.

Lenox Library Building.—Exhibition of etchings and drawings by Menzel, and etchings by J. Alden Weir.

Metropolitan Museum.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Montross Gallery.—Exhibition of paintings by Childe Hassam.

McClees Galleries, Philadelphia.—Exhibition of Louis Ralston's collection of paintings of the Barbizon and Dutch Schools.

Noe Gallery.—Paintings by Walter Palmer, through December 23.

Oehme Galleries—Paintings and Water Color drawings.

Powell Art Gallery.—Exhibition of pictures by W. Cole Brigham, through December 18.

Pratt Institute.—Engravings by Elbridge Kingsley.

Schaus Galleries.—Fine paintings and Prints.

Scott and Fowles Co. Galleries.—High class Paintings by Barbizon and Dutch Masters.

Strauss Galleries—High class paintings and prints.

Willson Bros., London.—Ancient works of Art, Old French Furniture, Sevres and Chinese Porcelains.

## SALES.

Fifth Avenue Art Galleries.—Sale of Capt. Connor's Collection of rare Chinese and Japanese Art. Thursday, Friday and Saturday, December 21, 22 and 23, at 2.30 P. M. Remarkable jewel sale, Saturday, December 16, at 2.30 P. M.

Happily the collection of Col. Freer, of Detroit, has been accepted by the Regents of the Smithsonian, and to it, during the donor's lifetime, he has promised to add objects and works valued at \$400,000. The standard of his present collection augurs that the quality will be of a like importance. That the collection will not come to Washington until Col. Freer's death is rumored, although portions may be loaned from time to time.

Since this collector has pointed the place where America's art should be, and helped to lay the cornerstone of a National Gallery, the effect upon our

current that a couple of the students of the National Academy School had pictures accepted, the authenticity of which rumor cannot be verified until the catalogue is seen.

Mr. Edward F. Searles has presented \$100,000 to the Mark Hopkins Art Museum, of San Francisco, Cal. For years he has contributed largely to the maintenance of this museum, and has also made it many gifts.

The Detroit Museum of Art will hold an exhibition of paintings by J. Campbell Phillips and Walter Florian the

finest color. She also gets good likenesses of her subjects. Perhaps the best in an interesting frame of miniatures shown, are full-lengths of Mrs. Jules Montant, who is painted with her two dogs, and of Mr. and Mrs. H. L. Hollister, a half-length seated one of Mrs. Minzesheimer, ovals of Mrs. Hugh Grant, and her two children, the children of Mrs. Wm. Landon, very delicate in color, ovals of Mr. and Mrs. Guggenheim, and Mr. and Mrs. Sternberg, and a most charming half-length of the Princess Puccini, and of the fair painter herself. There are so many weak and poor miniatures produced nowadays, since they have become again the fashion, that it is a pleasure to see and study these really good examples of the art.

An exhibition of paintings by Childe Hassam opened Wednesday in the Montross Gallery, No. 372 Fifth Avenue, and will continue through the month. Of the twenty-one paintings shown, only one, "Moonlight at Sunset," exhibited two years ago at the display of the Society of Ten, has ever been shown before in New York. There are examples in the most widely varying moods, exquisite moonlight scenes, one "Summer Moonlight off Portsmouth," painted during the sessions of the Peace Conference in that town, has been dubbed "The Peace Moonlight," and a "Rainy Day," where one actually feels the moisture; a tender "June Morning," all soft greens, and strongly painted views of rocks and sea. "At Sunset in the October Haze" is a poetic presentation of a scene with which possibly few would associate poesy, namely the New York Hudson River front, with the skyscrapers in evidence to be sure, but softened by a shimmering hazy atmosphere. "Washington Arch" is another charming presentation of a familiar bit of the city. The display is most interesting.

Although not publicly announced, it is stated upon good authority that the very valuable collection of paintings formed by the late Joseph Jefferson will be sold at public sale, by order of Mrs. Sarah A. Jefferson and Edward G. Black, the executors, during the coming art sales season by the American Art Association.

Mr. Jefferson, as is well known, was an enthusiastic lover of all that is good in art and a connoisseur of rare judgment, and the sale of his collection will be looked forward to with great interest by lovers throughout the United States and abroad.

Among the more important works are the following: "The Return of the Herd," by Mauve, the picture that brought fame to the artist, and was exhibited at the Salon of 1887, with the "Sheep Coming out of the Forest," which was sold in the Waggaman sale last Spring for \$40,000, and is now owned by Mr. James Stillman. No less than ten other examples of Mauve are included, among which "The Loggers," "Dunes at Laren," "Bull in Stable," "The Birth of a Calf," etc. "The Burgomaster's Wife," by Rembrandt, Sir Joshua Reynolds' "Portrait of Himself" and "Death of Dido," Israel's "Madonna of the Cottage," are other notable pictures included in the sale.



LE BILLET DOUX

By Fragonard

Bought by Gimpel and Wildenstein at Cronier sale, Paris, for \$92,400

Solons should be felt, and that great bugaboo, the art tariff, removed.

When that time comes, and it seems to lie in the near future, it is almost certain that the great collection of Pierpont Morgan, long housed in London, will be speedily on its way to America. Its scope and splendor have long been realized by the English critics and nation. Mr. Morgan a few years ago hinted to Congress that if it would provide the building and raise the embargo of the tariff, he would give his collections to the country.

So, perhaps, the day is really not distant.

The eighty-first annual exhibition of the National Academy of Design will be open to the public at 215 West 57th Street next Saturday, December 23. The exhibition promises to be one of the finest ever held and it is reported that nearly 1,200 pictures have been received, although it is not known how many of them will be accepted by the hanging committee. There has been a rumor

last week in December and the first two weeks in January. About fifty pictures will be shown, chiefly landscapes and genre, many the outcome of studies made by the two artists while painting together in the Delaware Valley during the past Summer and Autumn.

Portraits to be shown will include one of Annie Irish, the actress, and of Ludwig Engländer, the musical composer, by Mr. Phillips, while Mr. Florian will show his portrait of the Hon. Carl Schurz, exhibited at the Society of American Artists last year; that of Rodin, painted in the great sculptor's studio, and later, possibly his portrait of Josef Israels, now on exhibition in the Carnegie Institute, Pittsburgh.

Mme. Renée de Mirmont opened an exhibition of miniatures recently painted at her studio in the Bryant Park Building, on Saturday last. This exhibition will continue through December. Mme. de Mirmont's miniature work is characterized by good drawing, graceful pose and delicate and re-

## IN THE ART SCHOOLS.

## Special Announcement.

The American Art News has decided to found scholarships in the following schools:—Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

These scholarships are offered as a premium to the person or persons who will secure 35 subscribers to this journal for one year. The scholarships will be known as the American Art News Scholarships—and will begin from such date as the total number of subscriptions required are secured, and will continue for one year from that time. This affords an unusual and unique opportunity to those desirous of obtaining art education in these schools.

The Art Students' League Scholarship will include any course of its curriculum.

The School of Applied Design Scholarship will include any of its courses.

Any further information or details desired will be furnished by application in person at this office.

A few weeks ago Frederick Dielman, Art Director of the Cooper Union Woman's Art School, suggested that the young ladies form an afternoon sketching class and offered a prize for the best sketch. This class has been well attended, and much enjoyed by the students. The work has been in charcoal, pastel and water color, all kinds of subjects are chosen, and sometimes one of the students will pose for the others.

The composition class, which was recently organized by Frederick Dielman, had its first lesson Thursday, December 7. The class is for advanced students but those in the preparatory class may submit designs for entrance.

The Guild of the New York School of Industrial Art holds its first sale on Friday and Saturday the 15th and 16th of December. There will be an interesting set of Christmas cards designed by the students; also carved wood, embossed leather and similar articles.

The Guild has for its object the promotion of the interests of students, both past and present in the selling of work and the procuring of positions for graduates.

The second "treat" under the auspices of the male members of the National Academy of Design was held last Monday afternoon, when some forty of the students called off work for the afternoon and betook themselves to a little out-of-the-way Bohemian place to enjoy a luncheon that had been prepared for them. It proved to be a most enjoyable affair, far eclipsing anything of the kind ever attempted before.

It is the custom at the Art Academy at present to have a "treat" whenever a new man enters the life class. Of course, this requires that the neophyte shall contribute a certain amount of money towards defraying a part of the intended expenses. Although all those attending this affair subscribed their part, it was not as large as that exacted from the new man.

While the students at the National Academy are hard working, none of them object to the occasional "treats," which really only tend to bring about a better spirit of congeniality among them.

A sale and tea, held at the New York School of Applied Design for Women, 200 West 23rd Street, by the Association of Graduates and Students, on De-

cember 9, consisted of an attractive display of the students' work, and proved a great success.

There were two tables, at which were sold paper dolls, painted in water colors, calendars, score and dinner cards, original drawings, sofa cushions, hand-painted china, frames of burnt and painted velvet, brass lamp shades, etc., all the work of the students and graduates of the school. There were also liberal donations in the form of sketches by Mucha and Klinedinst, a water color by Grace Barton Allen, and several pictures by the Century Co. The "lemon lady" who dispensed favors from a generous pocket whenever she was fed with a lemon, proved to be the feature of the occasion.

Prof. Anschutz will hold a course of evening lectures on anatomy at the New York School of Art 57 West 57th Street, during the Winter.

## CHARLESTON, S. C. ART NEWS.

At a recent meeting of the Carolina Art Association, it was decided to hold the annual exhibition of the Association at the Gibbes' Art Museum from about the middle of February until April. Last year the exhibition was held in late April, and it is now thought better to have it at an earlier date, for the reason that it will add another attraction to those which Charleston itself affords to the many tourists who come here in the late winter and early Spring. The exhibition will be composed of about one hundred carefully selected oils and water colors from American studios, and will probably include some modern foreign pictures, together with some representative examples of local art work.

The Associate members of the Carolina Art Association held a small picture exhibition, and the annual Christmas sale of handicrafts, combined, in the southwest room opening on the rotunda of the Gibbes Memorial Art Museum, on December 6, 7 and 8. The pictures chiefly represented the work of the past Summer by local artists with a few contributions from New York and elsewhere.

Those most deserving of mention were half a dozen small Dutch and Italian subjects by Miss E. T. Wragg, a former Charleston artist, now residing in New York, some charming miniature portraits by Miss Comings, decorative miniature heads by Leila Waring; landscapes by Alice Huger Smith, characteristic sketches of Charleston scenes and the decorative palmettoes on the Isle of Palms by Mrs. Webster Smith and Eola Willis, and some crisply painted and attractive rose studies by Hattie Simons.

The Christmas novelties were varied and interesting and included examples of beautiful articles in hammered silver, copper and brass by Mrs. R. L. Houme, decorated chinc by Lila Jackson and Ione Barbot; wood carvings by Misses Glennie and Parker, embroideries designed and executed in the fine stitches taught in French convents by Margaret Waring; some dainty and lovely lace work by Mrs. Heyward and others, and artistically worked linen centre pieces by Miss E. P. Ravenel. A large number attended the exhibition and it closed with a gratifying list of sales.

The many friends of Robert Henri feel great sympathy with him in the recent loss of his wife. She died on December 7.

## WASHINGTON NEWS.

The Corcoran School of Art is in a flourishing condition. The art talks of Messrs. Messer and Brooke have been of much interest. By the munificence of the founder all the classes are free, and this fact has drawn to the school a large enrollment. There is a woman's life class in the day, a men's at night, portrait, still life and water color classes. The faculty of the school consists of Messrs. E. C. Messer, principal; R. N. Brooke, vice-principal; J. H. Moser, teacher of water color, and Miss Mueden, antique. The December art talk by Mr. Messer was on seeing and perceiving.

The "Collier's Weekly" collection of illustrations by American artists was placed on view in the Hemicycle of the Corcoran Gallery, Thursday, December 14. The names of these men are known to everyone, and the public should enjoy a view of these notable original drawings.

Mr. H. F. Waltman, of New York, has been here painting a portrait of Speaker Cannon.

The Society of Washington Artists held its regular monthly meeting Tuesday, December 12, when the dates were arranged for the forthcoming annual exhibition.

## ST. LOUIS NOTES.

On Tuesday, December 11, an exhibition of painting by Charles Paul Gruppe, the American artist, who lives in The Hague, Holland, opened at the St. Louis Museum of Fine Arts. There are 40 paintings in oil and water colors shown, and treating for the most part outdoor subjects with figures. While displaying the intimate feeling for nature, and the unquestionable influence of the great Dutch school, they are nevertheless thoroughly individual. Mr. Gruppe is a frequent exhibitor in this country, and won the gold medal at the 1902 exhibition of the American Art Society, and a silver medal at the St. Louis exhibition.

There has been such a demand for instruction in bookbinding and leather work that the St. Louis School of Fine Arts has decided to open a class in that branch of work in the night school. Heretofore there have been no classes in applied art in the night school, instruction being given in drawing from life and antique, in architectural drawing and in modeling. The new department promises to be very popular.

The course of lectures on perspective as applied to sketching from nature closes this week. The class has been unusually large and has done better work than usual.

Elbert Hubbard is to give a lecture on Art under the auspices of the Society for the Promotion of Art in St. Louis, and the money received from the sale of tickets for this lecture is to be used for the purchase of works of art, to be selected from an exhibition to be held by the St. Louis Artists' Guild during Christmas week. The pictures purchased will be presented to the public schools of the city.

Mary F. Bulkley and Robert P. Bringhurst held a joint exhibition at the Artists' Guild rooms on December 1, 2 and 4. Miss Bulkley's book-bindings and decorated leather work, and Mr. Bringhurst's pottery and statuettes making a pleasing combination for exhibition purposes.

## PHILADELPHIA ART NEWS.

The only new exhibition of the week is that of The Plastic Club, which though small is interesting. Ellen Wetherland Ahrens sends the most important exhibit, a charmingly decorative poster, a Christmas decoration of Angels and The Christ Child, and a charcoal sketch of a boy, all very good; the illustrations for "Miss Cherry of Tokio" by Eva N. Nagle, the drawing of dogs, especially "The Study of a Bull Terrier," by Elizabeth Bonsall, and the sketches of children by Grace G. Weiderseim are charming and clever; others sending exhibits are: Eleanor Plaisted Abbott, Amy Otis, Majorie Watmough, Emilie Zeckwer, and an unusual collection of photographs with painter-like qualities by Mary Carnell. The exhibition will remain open until December 23.

An event in the social as well as the artistic world, will be the series of tableaux vivants, to be given for the benefit of the Fellowship Fund of The Academy of Fine Arts, at the Academy of Fine Arts on the afternoon and evening of Wednesday, December 20. That the tableaux are under the direction of the following well known artists insures their success; William M. Chase, Julian Story, John Lambert, William Wallace Gilchrist, Henry R. Rittenberg, Alice Mumford, Adolph Borie and Carol Tyson.

The Fairmount Park Art Association will hold its thirty-fourth annual meeting at the Bellevue-Stratford on Monday evening, December eighteenth. Frank Miles Day will deliver an illustrated lecture on "Some Suggested Improvements to the Plan of Philadelphia."

Howard Stratton, owing to continued ill-health, has been compelled to give up his position as head of the art department of the School of Industrial Art, and will go to the south of Europe for complete rest. During his absence Charles Scott of the staff of instructors will take charge of his department.

Jeanette Wheeler has returned from Boston where she has been painting the portrait of Lawrence, the son of Mr. and Mrs. Marcus M. Kimball.

The Philadelphia Art Club has very justly awarded the gold medal, its highest prize, to Colin Campbell Cooper for his picture "St. Paul's Bridge, Parthenay, France." It is unquestionably the finest picture in the present exhibition, and the award is also a recognition of Mr. Cooper's well known position in the art world of today. The second prize was awarded to William Cotton for his picture called "The Shebene's Child," unusual, beautiful in modeling, and interesting in character and color.

The two hundredth anniversary of the birth of Benjamin Franklin is to be celebrated on a large scale, and the Government has taken such interest in the plans that a commission was appointed by Congress consisting of Dr. Weir Mitchell, Harrison S. Morris, Augustus St. Gaudens, Charles F. McKim and Dr. Edgar Smith to select a design for a medal to be made in commemoration of this event. The medal is nearing completion, and is the work of Louis St. Gaudens, brother of the famous sculptor, Augustus St. Gaudens and is said to be beautiful and quite worthy of the great event it celebrates.

## AMONG THE ARTISTS.

Artist friends of Maria Brooks are all expressing great sympathy for her on account of the unfortunate accident which befell her a few months ago, in which she broke her right arm. She has just returned to her home from a hospital, with the sad conviction that she will never be able to paint with her right arm again. This fact is to be deplored by all art lovers who have admired her charming pictures for a number of years.

Bessie Potter Vonnoh is working on a portrait of Maude Adams as Juliette, in her studio in the Atelier Building. Here also may be seen a few pieces of her summer work, beautiful groups and a charming ideal figure. Mrs. Vonnoh is now executing other portrait orders.

George H. Barrett, Jr., has just finished a large pastel portrait of Mrs. Beale, wife of ex-Governor Beale of New Jersey. He is painting at present, in his studio in the Van Dyck, a pastel portrait of Mrs. Margaret Beecher White, granddaughter of Henry Ward Beecher. A charming portrait of the little son of Wm. H. Taylor, of Scranton, Pa., was recently on exhibition at the New York Water Color Club.

Genjiro Yeto, painter of many charming Japanese pictures, has recently returned from a two years' stay in Japan, where he made a number of delightful studies and pictures painted in Japanese style. Especially interesting are his pictures of Japanese women, and one particularly attractive represents "Silk Culture." He spent a great part of his time at the foot of the Fuji Mountain, and painted a number of pictures of Japanese fishermen. Mr. Yeto will hold an exhibition of his work at one of the large galleries this Winter. At his studio, No. 6 East Seventeenth Street, may be seen some rare old Japanese prints, which he secured while in his native country. A few of them are for sale.

Mrs. N. S. J. Smillie is one of the few women who enjoys full membership in the American Water Color Society. A flower piece recently painted by Mrs. Smillie was sold to Mrs. Alfred de Cordoba.

W. Granville Smith has just returned from his country home in Bellport, L. I., where he has been painting for the last six months. He brought back a number of his interesting "Shore pictures" and landscapes. One of a sailboat at anchor is remarkable in color and treatment of water. Mr. Smith devotes his time entirely to our-door pictures. His sunlight effects are excellent.

Wm. A. Coffin has just returned from Pennsylvania, where he painted a number of beautiful canvases.

Irving R. Wiles is painting a portrait of Miss Murray. Mr. Wiles has a number of excellent copies of Velasquez in his studio in the Mendelssohn, which he painted while he was in Spain this Summer. He also made a number of interesting sketches while abroad.

Carlton Chapman is painting an extremely interesting picture of the battle of the Bon Homme Richard and The Serapis. The picture, rich in

color, is considered Mr. Chapman's most ambitious work. While at Narragansett this Fall he made a number of sketches which he expects to paint this Winter in his studio in the Sherwood. A piece of work which is a little out of Mr. Chapman's usual line is a folding screen, on which is painted a medieval ship, charming in effect, each panel forming a picture, whether folded or open.

Mrs. Irving Wiles will give a studio tea at her husband's studio in the Mendelssohn, 106 West 55th Street, on December 27. Mrs. Harriet Otis Dellenbaugh and Mrs. John W. Burgess will pour tea.

Academy, Society of American Artists, the American Water Color Society, and the Society of Mural painters.

As an instructor, Mr. Maynard enjoys a high reputation. His work is characterized by originality of conception, strong and correct drawing, and good color.

Walter Florian is at home in his Carnegie Hall studio on Saturday afternoons. Among the portraits admired there last week were the ones of Rodin and Carl Schurz, which have been much discussed; a full length portrait of Mrs. Baruch and one of Mrs. Beltens. This young artist is rapidly winning a foremost place among American portrait painters.

## CHICAGO ART ECHOES.

The Charles Lindon Smith exhibition in the Art Institute is the only one of especial importance this week, in the midst of a dozen smaller studio exhibitions. Smith's collection of paintings is unique, even among mural decorations, and forms the most novel exhibition of the season. His subjects are for the most part architectural, showing fascinating copies of Italian frescoes, and of bas reliefs from ancient Egyptian tombs. These reliefs are executed with remarkable skill, breathing much of the spirit of the original. The painting called "A Priest of Mut, Temple of Luxor," is the most striking, peculiar and meritorious example of Smith's unusual art.

"Mass in Brittany" by Simon, recently exhibited with others by contemporary French artists, has been purchased by the Art Institute and added to the permanent collection.

Although the exhibition of the Chicago Society of Artists does not take place until February, the jury for the selection of paintings and sculpture has been elected, including the following: C. E. Bontwood, M. S. Baker, K. A. Buchr, O. D. Grover, J. F. Stacey, W. M. Clute, L. S. Parker, Julia Bracken, L. Crunelle and G. E. Ganiere. This jury was selected by the new plan of a popular vote by all members of the society, and no member is allowed to serve two years in succession.

T. Thorikir is holding an interesting exhibition of Japanese prints, sketches and kakemonos in the Railway Exchange Building. These artistic bits are appropriately framed in polished bamboo and wood mats, thus adding an unusual native charm.

Mayda Heuermann's art booth in the Chicago Press League Bazaar netted a handsome sum for the philanthropic fund. John T. McCutcheon was a prominent contributor to the booth, with some interesting original cartoons.

Mabel Kellogg Rich will repeat her exhibition of "Little Landscapes" in oil and water colors in a few weeks. Her recent showing in the Eleanor Smith studio of the Fine Arts Building contained much attractive work of a refined, poetic nature.

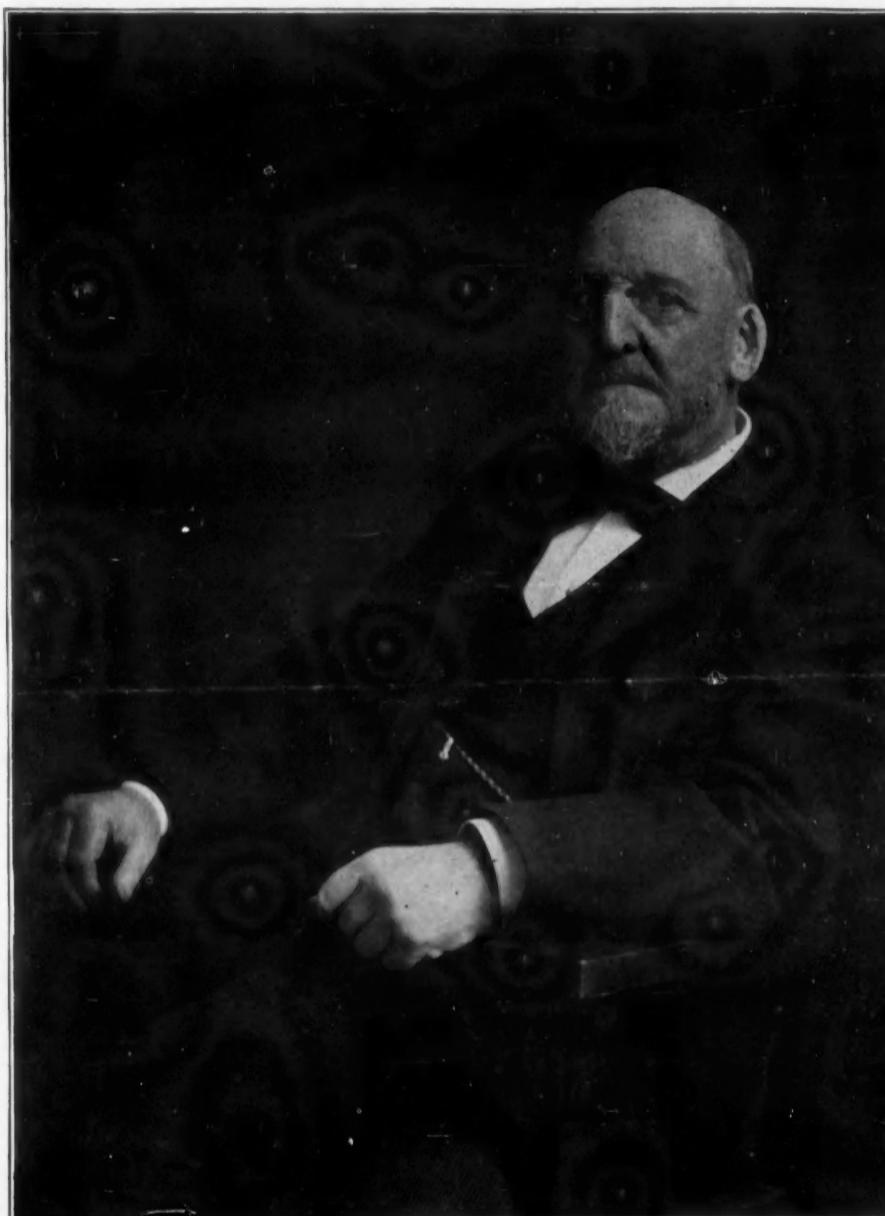
Ruth Hallock, the illustrator, has abandoned her studio here, and has settled permanently in New York in the Gramercy Building.

A special exhibition of metal work is being held by Allena Merritt in her studio in the Fine Arts Building.

The dealers have announced several attractive exhibitions. In one gallery Scott and Fowles of New York are showing a splendid collection of modern Dutch pictures, including some fascinating examples of Israels, Maris, De Bock, Weiss, Mauve, Jacque and Ziem.

On Monday and Tuesday Mrs. Cadwalader-Guild gave a press view of her bust in bronze, for Hampton Institute, of General Armstrong, at her studio in the Bryant Park Building.

The Lenox Art Gallery of 109 West 124th Street will hold its first exhibition of pictures from January 2 to 20. This is open to every artist in the United States. Pictures will be received Dec. 24-27; for particulars address the gallery.



GEORGE W. MAYNARD  
Photo by Jessie Tarbox Beals  
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George Willoughby Maynard, a reproduction of whose photograph, by Jessie Tarbox Beals, appears on this page, an American portrait, figure, marine and mural painter, was born in Washington, D. C., March 5, 1843. He studied at the Royal Academy of Fine Arts in Antwerp. Mr. Maynard's record of prizes and medals is a long one. He won a gold medal at the Prize Fund Exhibition in New York in 1888, the Temple gold medal at the Pennsylvania Academy of Fine Arts, a medal as one of the designers of the Chicago Exposition in 1893, and a silver medal at Buffalo in 1901. He was also awarded the Evans prize at the American Water Color Society Exhibition in 1889, and the Shaw prize at the Society Exhibition in 1897.

Mr. Maynard was a member of the International Jury of Awards at Chicago in 1893, and of the Jury of Selection in the United States section of the Department of Art at St. Louis in 1904. He is a member of the National

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Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the  
AMERICAN ART NEWS COMPANY  
INCORPORATED.

Offices: 1265 Broadway, New York  
Telephone: 3619 Madison Square

Chicago Office: Care of The Sketch Book Publishing Co.  
938 Fine Arts Building, Chicago.  
London Office: Hobson & Co., Hastings House, Norfolk  
Street, London, W. C.  
Paris Office: Graat and Madoué, 12 Rue de Séze.

SUBSCRIPTION RATES	
Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city; and 938 Fine Arts Building, Chicago.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The St. Paul (Minn.) Despatch in a recent editorial stated that no one wants the art duty except the wise men of Congress, who see in imported art works a means of swelling the national revenue. The artists, it says, do not want it there as a protection against foreign competition. "Every American artist," it declares, "is on the side of free art, since these know that their own work will sell only when the American people are able to appreciate and discriminate." "There cannot," it continues, "be a market without a public taste, and there cannot be formed a public taste without suggestion and correction from acknowledged good examples. We must buy our taste before we develop it."

These be wise words and they are peculiarly refreshing and encouraging to the friends of free art in that they come from the West, and from a leading organ of the West, a section of the country in which has been found the only real opposition to the removal of the art duty.

In an interview published in the Tribune and to be found in another column, Mr. J. C. Nicoll, a member of the National Academy council, denies that there is any intention to use any of the Academy's funds for the erection of the Fine Arts Building, projected by the framers of the recent arrangement entered into by Columbia University and the National Academy. This arrangement, or plan, provided that the Academy must raise a half million dollars within a year to erect a building on a site to be furnished by the University. Mr. Nicoll's denial of the current story, that if the Academy failed to raise the half million necessary through popular subscription, it might fall back for that sum, or a portion of it, on its own funds, is timely

and encouraging. It would be a great pity, it is felt, even by the friends of the Academy, and those of the Council who favored the proposed amalgamation between the Academy and Columbia, for the former to divert any of its own funds to the new plant.

This week will bring the varnishing day and opening of the annual exhibition of the old Academy of Design. The varnishing and press view will take place on Friday, at the Fine Arts Galleries, where the Academy will again hold its annual display, and will bring together, for the first time this season, a representative throng of leading artists and prominent art lovers. Every effort is being made by the officers of the Academy to make this annual event a notable day in New York art circles, and their efforts should be encouraged by a large attendance.

J. C. Nicoll, a member of the council of the National Academy of Design, denies authoritatively that there is any intention to use any of the Academy's funds to erect a fine arts building on a site furnished by Columbia University on South Field, at Broadway and One Hundred and Sixteenth Street.

In the scheme for a great school of fine arts, planned by President Butler of Columbia University, and involving co-operation with the National Academy of Design and the Metropolitan Museum of Art, the Academy must raise \$500,000 within a year to erect a school building on a site furnished by Columbia.

The fear has been expressed by some of the older Academicians that if the Academy failed to raise the necessary \$500,000 by popular subscription an effort might be made to have the Academy's funds used to erect the school building. That plan would meet with vigorous opposition, it is said, even by those who originally voted for the transfer of the schools of the Academy to the university.

Mr. Nicoll says that there is expectation of receiving a subscription of about \$300,000, contingent on the raising of a similar amount to establish professorships of painting, sculpture and mural decoration and to carry out the plan of a great school of fine arts.

\$75,000 have already been raised towards the purchase of the Velasquez "Venus and Cupid" for presentation to Great Britain by the National Art Collection Fund. This, it is understood, amounts to about one-third of the sum which the present owners, Messrs. Agnew, are willing to take for the painting. Both the Louvre and Berlin Gallery have made offers for the work, and three Americans have also each offered more than the owners will ask for it if the Fund purchase it, but a decision must be arrived at by December 15.

An interesting collection of drawings by famous artists is now on view in Ernest D. North's showrooms, No. 4 East Thirty-ninth Street. Among these are twenty-one drawings by William Blake, two sets by Charles E. Brock, one of twenty-five water colors for "The Vicar of Wakefield," and another of 65 pen and ink drawings for Lamb's "Essays of Elia." There are a dozen original drawings by Thackeray, and a number of specimens by the early Punch artists,

five examples by Dante Gabriel Rossetti, and a pen and ink sketch by Rembrandt, making the display well worth visiting.

H. J. Thaddeus sailed on Tuesday on the Kaiser Wilhelm II. for a hurried trip to his estate in Wales, where he has discovered a mineral product of great commercial value and whose development will necessitate his attention for a year or more. He has finished his portrait commissions here, and sublet his studio in West Thirty-third Street. He has appointed an agent here, and expects to be frequently in New York, dividing his time between New York and Wales. The suit of Mr. Thaddeus against Mrs. Howard Gould for the recovery of the price of a portrait he painted of her, is still on the calendar, but will not be reached for some months to come.

The customs authorities are watching incoming liners for El Greco's painting, "Christ and the Cross," which was stolen some time ago from a private gallery in Madrid, Spain. The canvas is about 44 by 28 inches, and is valued at \$25,000. On the Cunarder Carmania was John Da Costa, an English artist, who brought over a number of paintings. Although the inspectors were certain that the missing picture was not in the lot, they nevertheless had to look at every one of them in order to comply with an order recently received from Washington.

The fact that this canvas had been stolen, was published in the American Art News of October 14.

## BOSTON ART NEWS.

The loss of Mr. Edward Robinson at the Museum of Fine Arts will be keenly felt not only now in the immediate present, but in the future as well. Such a man is hard to replace, and this fact should have influenced the directors when his resignation was being considered. The exact cause of the trouble is not clearly understood by the outsiders, but it has been thought that Mr. Robinson wanted a freer hand in the management of art affairs at the Museum.

Jewelry, both modern and antique, with enamels and other metal work have combined to make a beautiful display at the Society of Arts and Crafts, resulting in a most encouraging number of sales.

Japanese prints never seem to be a drug on the market, therefore an exhibition of an interesting collection made by Mr. Walter Kimball is sure of success. Fine examples of prints by Hiroshige, Katsukawa Shunyei and others are shown. Specially noticeable is No. 23, "The Wind," by Hokusai, and the studies of birds by Hiroshige. Of interest to collectors is the list of signatures prepared by Mr. Matsuki, shown with these prints.

The Copley Society, at its last meeting on Dec. 9, the occasion of its twenty-sixth annual meeting, discussed the question of the tax on works of art brought into this country. Resolutions were passed requesting Congress to investigate this matter. Mr. Holker Abbott was re-elected as President, and the same officers and Board of Government were kept in office, with the addition of two new members, Mr. Winthrop Allen and Mr. W. D. Hamilton.

## BOOK NOTES.

Several copies of the facsimile made by the firm of A. W. Sythoff of Leyden, Holland, of the famous Brevarium Grimani, perhaps the finest illuminated manuscript in existence, the pride of St. Mark's Library in Venice, have been received in this city, and one of them is on exhibition at the Columbia College Library, where it may be seen daily until 5 o'clock. The work is to be done in twelve parts, of which five are completed. This celebrated prayer-book dates from about 1484, and consists of 1,580 pages, elaborately illuminated. The colored reproductions are made by a process said to be secret, and the whole work is admirably executed.

The National Gallery, by Gustave Geffroy, with an introduction by Sir Walter Armstrong, Ireland, is a recent attractive publication from the house of Frederick Warne & Company. The introduction, a history of the founding of London's great art gallery, is followed by brief biographical sketches of the principal artists represented in the collections, arranged in schools. The large number of full-page and smaller illustrations are all admirable examples of reproduction, and text and binding are equally satisfactory.

The National Gallery; New York: Frederick Warne and Co. Price \$10.00 net.

The International Studio for December is an exceptionally good number, and is a welcome visitor, with its well-written articles and beautiful illustrations, at Christmastide. Some of the color inserts are almost perfection, and are alone worth the price of the magazine. There is a most interesting reproduction of a characteristic sketch of sheep in landscape by Mauve, and another of a study in pastel by Sir Peter Lely. Among the articles, those on the illustrated books and paintings of W. Graham Robertson and on the modern Dutch pictures in the Staats Forbes collection by E. G. Holton, are especially good. The studio talk from 11 cities which are art centers, is well compiled and interesting, but of course as the Studio is a monthly, lacks a little in news quality. The magazine can be heartily recommended to all art lovers. It is published by John Lane Company, 67 Fifth Avenue, New York, at 50c.

Copies of the catalogue of the collections of the late Sir Henry Irving, which were sold at auction at Christie's in London on Thursday last, have been received by the Carmania by Duveen Bros., and can be had on application at their office, No. 302 Fifth Avenue.

With the pictures painted by himself of the late George H. Boughton and those owned by him, which include several important examples of modern, foreign and American artists, there will be sold, also at auction, at the Fifth Avenue Art Galleries in January, the pictures and studio effects owned by the late Wm. T. Richards. The entire sale will be under management of Mr. Samuel P. Avery.

J. Alfred Mohlte, who painted most of the decorations for Daniel M. Clemson's house, which he bought from Mr. Charles Schwab, when Mr. Schwab left Pittsburgh, is at present painting easel pictures and portraits in his studio in the Atelier Building. The most recent portraits are of Mr. and Mrs. Vail Brokaw.

AMERICAN ART NEWS.

**PARIS ART NOTES.**

Paris, December 1.  
The Minister of Public Instruction and of Fine Arts has inaugurated at the Ecole Nationale des Beaux Arts an exhibition of works by pupils of the schools of decorative art and design.

An exhibition of landscapes by Edouard Cave is being held until December 16 in the Henri Graves & Company Galleries, No. 18 Rue Caumartin.

In the Pellet Gallery, 51 Rue Le Peletier, a retrospective exhibition of original etchings by Louis Legrand is now being held.

The sale of the Jaluzot collection attracted a large crowd to the Hotel Drouot. 104,000 francs was realized from the 60 numbers. The pictures, the most interesting part of the sale, realized 76,708 francs, the highest price, 16,000 francs, being paid for Roybet's "Les Joyeux Convives," for which 20,000 francs was asked. A fine painting of Venice, by Ziem, "The Grand Canal," unfortunately somewhat blackened, brought only 14,000 francs of the 20,000 asked, other less important works by the same artist surpassing the expert's estimates. "Les Barques," for instance, brought 6,150 francs, instead of the 5,000 estimated. The large painting by Jean Paul Laurens, "The Death of Marceau," a work worthy of a place in a museum, brought only 13,000 francs, bought for M. Machoire, representing a group of creditors of M. Jaluzot, for whose benefit the sale was held. Two little works by Pasini realized much more than was expected. Among the objects of art and furniture, a drawing room set of seven pieces, in Aubusson tapestry, with restorations, brought 7,850 francs.

At another sale a painting by Boilly, "L'Oiseau Privé," was sold for 20,000 francs.

On November 30 there opened in the Musée Galliera the general exposition of applied arts in wrought iron, copper and pewter.

Mme. Jules Comte has offered to the Society of French Artists, in memory of M. Armand Harjes, a property to be transformed into a home for old and infirm artists. They will there be assured of a living, and there will be several studios for painters and sculptors to work in.

Mme. Dosne has given the house of M. Thiers, the great French statesman, to the Institute. The hotel is magnificently furnished in the finest Empire style, and is destined to become an annex to the library of the Institute, reserved for books relating to France.

At the exhibition of modern artists, Rue Caumartin, we noticed among the sculptures by Th. Rivière "Matho and Salambo," very effective, "The Shipwreck," a group showing an old woman facing agony and misery and death, and also a bust of his daughter, graceful and charming.

John W. Beatty, art director of the Carnegie Institute, will give an informal talk on the present international exhibit of paintings in the galleries of the Institute, December 16, to those of the teachers in the public schools who were not present at his first talk on Saturday, two weeks ago. For the second talk the teachers will gather at 9:30 in the morning, and the art in the principal canvases will be pointed out by Director Beatty.

The attendance at the galleries is fully up to that of former exhibitions. It is estimated that during the run of the exhibition, November 2 to January 1, nearly 200,000 persons will have visited it.

**ITALIAN NOTES.**

Florence is preparing for the opening of the new permanent art exhibition. Nine rooms are destined for this display. The decorations, though artistic, are severe, that the attention may not be attracted from the works of art shown. The stamp of the art society is a splendid copy of Michelangelo's Aurora, and a spray of laurel, representing the awakening of art and Italian artists. Many works have already arrived from all parts of Europe and America, and many are yet to come.

The gallery of tapestries at the Vatican sent its director, Pietro Gentili, to examine the antique Tuscan tapestries, give instruction as to how they may best be preserved, and to make a general catalogue of old tapestries. In his two months' stay in Florence he has examined some 600 of the more than 700 existing, not counting those preserved in the royal palace or in private residences. The material value of those already examined amounts to more than \$15,000,000.

At Perugia an exhibition of Umbrian art is being organized. It will be held in 36 rooms of the old Palazzo dei Priori, and will comprise the following sections: Printed matter, arms, moneys, seals, inscriptions *ex libris*, intaglios and engravings.

A committee of 32 professors of the history of art and of archaeology has been formed at Rome to organize an Italian Archaeological Society for the discovery and promulgation of information concerning monuments and objects of antique, mediaeval and modern art, the progress of the history of art, and the inculcation of sentiments of respect and love for historic relics in the people.

Great preparations are being made for the exhibition in Milan. The Duke degli Abruzzi has accepted the honorary Duchesse of Genoa, da Stresa, and Duke Tommaso are members of the committee. The program thus far outlined is as follows: There will be a competition in floral decoration, an exhibition of fine arts, a collection of rare prints, of photographs, postal cards, besides musical and dramatic festivals, and all kinds of sport tournaments. All the sketches left by the late sculptor Sacconi, especially those for the monument of Victor Emmanuel II. at Rome, will be shown at this exhibition.

I recently visited the church of San Ambrogio, in Florence, to inspect the newly discovered "Atlas," by Alessio Baldovinetti. The sacristan did not at first wish to let me see it, but finally as a favor to The American Art News, led me to the sacristy. The picture, ascribed to the master of Domenico Ghirlandaio, was painted between 1470 and 1473 for an altar of this church. Ten years afterwards it was removed to make room for the marvelous marble sculptured tabernacle, the work of Mino da Fiesole. From then for more than four centuries Baldovinetti's painting was neglected and forgotten. In the middle of the last century Fantozzi, alluding to this work, which was then placed over the altar at the right, said that it was in the style of Lorenzo di Credi. During the restorations of the church it was removed from the altar and thrown in a store room full of useless objects, and finally discovered here by Alberto Horne, an expert in Italian painting.

Harry Watrous' latest work is a figure of a young woman in black on the line in the South Gallery, which may be seen at the Academy.

**LONDON ART NEWS.**

December 2, 1905.  
The Venus of Velasquez continues to monopolize attention in art circles here, and there is every hope that this masterpiece will be secured for the National Gallery. Lord Balcarres and the committee of the National Art Collections Fund are strenuously canvassing for subscriptions and several thousands of pounds have already been received or promised. The report that the Venus has been damaged by fire is utterly groundless and arose in the brain of an inexpert reporter, who confused the Venus with quite another picture by Velasquez, the "Psyche and Cupid," which was damaged by the fire at the Alcazar in 1734. By arrangement with the owners the picture is being held for the present, and in the event of its being purchased for the National Gallery of London the price will be considerably less than the sum already offered from America and the Continent.

At Messrs. Sulley's Gallery, 159 New Bond Street, is another masterpiece, "The Letter," by Jan Vermeer, of Delft. This characteristic interior, with its audacious color scheme of blue and yellow, is a superb example of the artist's best period, when his touch has become broader without losing anything of its delicacy and refinement. It is valued by experts at considerably over \$60,000. Among other choice works at the same gallery are a newly discovered Rembrandt, "Portrait of an Old Man," a female portrait by Goya; Romney's portrait of "The Hon. Lucy Stanley," and a magnificent three-quarter length life size portrait of an old lady by Van Dyck.

Some fine examples of James Maris, Israels, Fantin-Latour, Cazin, Troyon and other modern French and Dutch artists are included in the Autumn Exhibition at the Goupil Gallery, 5 Regent Street, but no works are more distinctive than those of Le Sidaner, who almost alone of the younger French painters has mapped out a province for himself, of which he is at once pioneer and undisputed ruler. Influenced by the French impressionists in his subtle perception of light effects, and by the French and Dutch romanticists in his preference for twilight and low tones, Le Sidaner has been happily styled "the painter of man's passing." Human beings rarely figure in his works, but the presence of man is always felt. A deserted dinner table in a garden, a serviette carelessly thrown on a chair, a lamp seen in a window—such are the commonplace elements which Le Sidaner builds up a picture that is at once restful and dramatic, restful because of its quiet tones and simple handling, dramatic because of the complex emotions to which it gives rise and the Maeterlinckian atmosphere in which silence and solitude seem pregnant with possibilities.

The sale of the Earl of Cork's picture's at Christie's made a total of £4,575, but no individual lot reached anything like a sensational price. The highest figure realized was 650 guineas, which Messrs. Agnew paid for Reynolds' full-length portrait of Richard Boyle, Earl of Shannon. Other prices were 430 guineas (Agnew) for Lely's portrait of Richard Boyle, first Earl of Cork; 330 guineas (Dowdeswell) for a group of cattle by Cuyp; and 270 guineas (Tooth) for Morland's "Rocky Coast Scene." At a sale of engravings the same auctioneers obtained £107 (Thompson) for Bracquemond's "La Rixe," after Meissonnier, remarque proff, and 85 guineas (Vokins) for Jacquot's engraving after the same painter's "1807."

Among the items in the catalogue of the late Sir Henry Irving's collection of works of art, theatrical relics, etc.,—which is to be sold at Christie's this month—is Whistler's famous portrait of the great actor as Philip II. of Spain. Rumor, however, says that this lot will be withdrawn. Irving's copy of the Shakespeare second folio is not down in the catalogue, and patriotic book-collectors are wondering whether it has already found a new owner in the United States. Messrs. Christie preserve a discreet silence on the matter.

Mr. Wynford Dewhurst, the English impressionist, whose landscapes were exhibited at Messrs. Knoedler's Galleries this spring, has followed the example of his master Claude Monet by selling 26 of his oil paintings at a public auction without reserve. Altogether they fetched about £140, £35 being paid for his "Normandy Blossoms." Mr. Dewhurst says they will act as missionaries in this country.

**BALTIMORE NOTES.**

The Maryland Institute has recently received a legacy from the late William Ferguson of ten thousand dollars to be known as the William Ferguson Scholarship." The money is left for the purpose of supplying scholarships for those who are in need of means to prosecute their studies in mechanical arts.

Thomas G. Corner has lately moved into his new studio on Biddle Street near Linden Avenue. Mr. Biddle is a well-known artist and has done some fine portraits, as well as other work. He has just completed the portrait of Ex-Governor John Walker Smith, of Maryland, for the State House in Annapolis, and it is not only an excellent likeness, but is especially good in its natural pose, its flesh tints and color scheme generally. Among other portraits done by Mr. Corner are those of Mrs. Julian de Bulletts, Professor Gildersleeve of the Johns Hopkins, and Dr. William Osler now of England. Mr. Corner has returned recently from Richmond, Va., where he painted the portraits of Mr. John L. Williams a well-known banker of that city, Edward B. Valentine the sculptor, and also that of his nephew Edward P. Valentine. Mr. Corner has a studio in the summer in the Blue Ridge, where his family have their summer home at "Charmain." Here he stays for several months making studies of nature.

Edward Berge and Maxwell Miller are making designs for the new Gaiety Theatre, which are very clever. Maxwell Miller is one of the Rinehart pupils who won the scholarship and is also a Maryland Institute student.

There has been a sale lately at the Charcoal Club of the work of Baltimore artists which was quite successful. The Charcoal Club increases its membership each year, and is a great art centre in this city.

A work of high art produced by the Baltimore sculptor Mr. Ernest Wise Keyser was recently unveiled at Ottawa, Canada. The monument to Mr. Harper called the "Harper Memorial Statue" was erected to memorialize the heroism displayed by him in trying to save Miss Bessie Blair from a watery grave in which both lost their lives. Mr. Keyser was once a student at the Maryland Institute, and is now a member of the National Sculpture Society of New York, and the American Art Association of Paris.

## PROVIDENCE ART CLUB.

On Tuesday evening, December 5, the Providence Art Club held a private view, with music, to open a "Thumb Nail" Exhibition. The gallery was crowded, and all through the week there has been a good attendance, and several pictures have already been sold. It is an unusually interesting exhibition, many new names appearing among the exhibitors, and while naturally the local artists preponderate, there are several pictures from elsewhere.

Henry Kenyon sends twelve charming little landscapes in oil done in France, and Ipswich, Mass. Painted at different seasons and different times of day, they all have a breezy swing, with an impression of atmospheric difference that makes it easy to distinguish between those of the old world and the new.

Hiroshi Yoshida sends twelve little Japanese landscapes done in water color, and, by a skilful use of body color and a complete mastery of values, manages to give us an atmosphere that is the despair of the ordinary painter in water colors. Of the "Twelve Months," it is difficult to decide which is the most attractive, but perhaps the best is "July," with its mist partly veiling the distant temple and houses.

Cyrus Farnum, who has just returned from a protracted stay abroad, shows nine little oil paintings done in France, which are strong in color and treatment.

George Sloan sends three of his finished little figures in oils, of which the best is "The Reader," a study of a young man with a clear-cut profile, powdered wig, and dull green costume, poring over some books which lie before him on a table.

Julia Brewster shows three little water color sketches, two done near Tangiers and one at Noank. The treatment is charmingly simple and direct, especially in the one called "Tangiers," with its white walls, white sand and blue sea and sky.

M. B. Titcomb's "Harbor" is the most interesting of the five shown by her.

Helen Phelps sends but one, "The Flower," an impression of a girl in pink, bending over a pink flower, which, while not her best work, has some pleasing qualities.

Ludovici Cremonini, the Italian artist who has been painting the pictures for the cathedral in Fall River, shows several little sketches in oil, which are interesting, and as different from American painting as Italian handwriting is from ours. The best is, perhaps, "Towards the Promised Land," and represents a group of steerage passengers gathered on the deck. The colors are subdued, and the whole effect is grey, which tones well with the grey sea and sky.

The local artists are well represented, most of them showing several sketches apiece.

George W. Whitaker sends several little landscapes, and a number of fruit pictures that are decorative in effect.

H. Anthony Dyer, owing to the fact that he is holding an exhibition of his own in the Tilden-Thurber Galleries, is inadequately represented by three of his characteristic landscapes.

Among other artists exhibiting are Mabel Woodward, Abigail W. Cook, Rebecca R. Greene, Angela O'Leary and Emma Parker, Ralph L. Foster, Chester Dodge, W. Staples Donn and Sidney R. Burleigh.

The third annual exhibition of the Art Association of New Orleans will be held in that city from December 26 to January 9.

## IN THE GALLERIES.

An exhibition of engravings by Elbridge Kingsley was opened in the Art Gallery of Pratt Institute, December 6th and will continue until December 20th. The Director of the Department of Fine and Applied Arts lectured on "The Later Period of Greek Sculpture" on Wednesday, December 11, at 4 P. M., in the assembly hall of Pratt Institute.

The annual exhibition of watercolors by members opened at the Salmagundi Club, No. 14 West Twelfth Street with a press view last week Thursday, as already announced. It will continue for another week. These little exhibitions are always interesting, and contain a number of fine works. The fact that the hanging committee are obliged to accept at least one picture from every member who chooses to submit them, does not detract from the general excellence as might be supposed.

This year there are fewer large pictures ostensibly in competition for the customary purchase prize of \$150 offered each year by Mr. Ford. Birge Harrison is represented by one of his snow scenes, and the figure of an old man standing over a fire on the shore of a broad expanse of water, which, together with the sky is dully green in coloring, an effect of moonlight through clouds. James H. Moser has two attractive pictures, and Thomas G. Moses a wood landscape, soft in color. Parker Mann shows a winter landscape done in pastels, with a fine sky effect. Gordon Grant's head of a woman is decorative, Colin Campbell Cooper has temporarily forsaken his skyscrapers, and shows a landscape and a Dutch-like interior, most attractive. Potthast sends two pictures of boats, with admirably managed reflections in the water. The secretary of the club, Mr. Shelton, contributes a picturesque bit of Manila painted during his stay there this Summer. One much admired picture is that of an old derelict near a shore, by C. Myles Collier, the whole treated in a golden tone, with a frame harmonizing wonderfully with the picture. Genjiro Yeto has a decorative landscape, which one would say was surely painted on canvas, owing to the odd effect secured in the background.

An exhibition of portraits in water colors by Elizabeth Gowdy Baker opened in the Knoedler Galleries, No. 355 Fifth Avenue on Tuesday, and will continue until December 22. These portraits, ten in number, make an attractive showing. They are life size, and give the impression of being excellent likenesses. Especially good are the portrait of Mrs. James A. Stillman, easy in pose with a pensive, charming expression; one of Mrs. Seth Robinson, of Mrs. B. H. Hall, in which the white hair and soft black gown are admirably handled, and a bust portrait of Mr. Joseph D. Sawyer. Little Miss Rosamund Johnson is portrayed against a flowery background, holding roses in her lap, and the picture is fresh and bright in color.

The Mucha exhibition which was to have been held this month in the Fischel, Adler and Schwartz galleries, No. 314 Fifth Avenue, has been postponed until March.

Mr. Edward Brandus, of the Brandus Galleries, No. 391 Fifth Avenue, arrived from Paris last Saturday, having secured a number of remarkable canvases, which will be shown in the galleries as soon as possible. Among these

are one of the finest paintings by Largilliere ever brought to this country, the portrait of Mme. Lambert de Thorigny, from the Comte de Ganay collection. It is a three-quarter length figure, in a rich wine colored gown, graceful in pose and charming in expression. "Grifons dans la Foret," by Diaz, another painting secured by Mr. Brandus, is illustrated in the "Cent Chefs d'Oeuvres," and a third is Alma Tadema's "Studio of the Sculptor," with the marbles reflecting lights beloved of this artist.

A fine Blommers, two children on the shore, a Dutch interior by Pieters, a characteristic Ter Meulen, sheep in a landscape with water, and an Egyptian landscape, fine in atmosphere and coloring, by Marilhat, the artist who is so well represented in the Wallace collection, London, but whose works are seldom seen in this country, are recent additions to the Knoedler Galleries, No. 355 Fifth Avenue.

In the Schaus Galleries, No. 420 Fifth Avenue, is a fine example of Fritz von Uhde; a "Sandstorm in Arizona," with remarkable atmospheric effects by A. L. Groll; a portrait of Bismarck by Lenbach the artist who painted him so frequently, and in all different poses and uniforms, and a fine example of Henri Leys, a painter whose works are seldom seen outside of museums. The subject of this latter canvas is Erasmus dictating his memoirs, and comes from a private collection. The old scholar, whose face was made famous by Holbein, is seated at a table in a room all of whose prevailing tones are browns. The picture is painted with great care as to detail, and is thoroughly interesting.

Forty-one interesting paintings of the Dutch and Flemish schools, chiefly of the 17th century, fill the Ehrich Galleries, No. 8 West 33rd Street. Among the artists represented are Ferdinand Bol, with the "Portrait of a Lady," Jan Bylert, with a finely painted "Portrait of a Gentleman," Adelbert Cuyp, with a "Hunting Scene," and what would be a fine museum picture, the portrait of Franz Mieris and his wife. The life-size figures are seated and the coloring is warm and delightful. The authenticity of this signed painting is attested by no less an authority in Dutch art than Hofstede De Groot. A biblical scene by Gerhard Douw, a "Lady and Cavalier" by Philip Van Dyk, full of that careful attention to detail without thereby sacrificing anything in effect, so characteristic of Dutch portraits, and a Dutch "Harbor Scene" by Jan Van Goyen, are other interesting pictures.

A small "Arched Doorway and Cavaliere," by Koedek, is a little gem; Nicholas Maes' "Portrait of an Old Lady" plainly shows the influence of Rembrandt; there is a tavern scene by David Teniers the younger, and the portrait of this artist, believed to be his youngest, by David Teniers the elder. Jan Van Ravestyn's "Portrait of a Dutch Lady," and Myten's full length standing portrait of Charles I. of England, with daring combinations of color in costume and drapery, are two other portraits which will stand out among the interesting display, which will continue at these galleries for some time longer.

Newly hung in the Durand-Ruel Galleries, No. 5 West 36th Street, are two beautiful paintings by Loiseau, "The Banks of the Eure in Winter," tender in tone, with charming reflections in the river, and "Tournant de la Seine;" a

warm colored Renoir, a scene at Bordighera; a vivid view of sea and cliff by Moret, a fine Monet, and an interesting picture by Maxim Maufray.

Mr. Adler, of Fischel, Adler and Schwartz, sailed Tuesday for a short trip in France, England and Holland. Among recent additions to these galleries at No. 313 Fifth Avenue, are several good examples of Tom Mostyn, an artist of whose work the London "Globe" spoke last July in warm terms, "Entrance to a Harbor" by William Maris, a fine cottage interior by Albert Neuhuys, "Gossips" by Josef Israels, and two fine canvases by Daubigny.

Some fine examples of miniatures are now being shown at the Strauss Galleries, No. 285 Fifth Avenue, interesting both as to subjects and manner of painting.

Six little sketches, five marines, the other a landscape with water, by Robert Henri, are recent additions to the Macheth Gallery, No. 237 Fifth Avenue.

The exhibition of etchings in color by Vaughan Trowbridge, at the Klackner Gallery, No. 7 West 28th Street, will be succeeded next week by one of Dutch water colors.

## WITH THE DEALERS.

One of the most important sales ever held in this city will take place next Thursday, Friday and Saturday afternoons, December 21, 22 and 23, at 2:30 o'clock, in the Fifth Avenue Art Galleries, No. 366 Fifth Avenue. The sale will be conducted by Mr. James P. Silo and will consist of the Captain Connor collection of Chinese and Japanese art. Captain Connor was for 20 years in the service of the Japanese Government as chief of their merchant marine. During this time he received many valuable gifts, and also had unusual opportunities for purchasing rare specimens of the art of the two countries. Among the choice specimens to be sold are a silver service of eleven pieces, of remarkable workmanship, and a screen given the captain by Li Hung Chang, which is valued at no less than \$10,000.

The Captain Young sale held in these galleries last week resulted in a total of \$25,700.

In the art department of Steinway & Sons, 107-109 East 14th Street, may be seen the finest display of art pianos, decorated in designs of the different periods, that have yet been exhibited there.

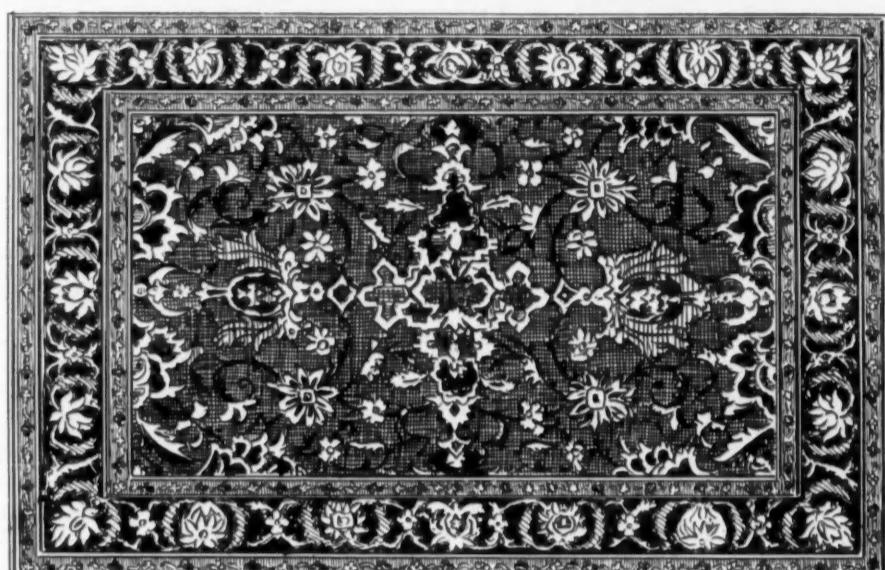
Greatly admired among Lanthier's Old Curiosity Shop, (354 Fourth Avenue), newest arrivals are a pair of fine old Italian Capo di Monte plaques, representing mythologic subjects, in frames of ebony and gold, thickly set with jewels; large cups and urns in royal Cloisonne, and plaques and ornaments in gold and rich crystal; an imposing silver l'ving cup hand-wrought with amorettes, masks and roses; a massive colonial silver tea service from Andover, Virginia; and a fine collection of historic old snuff boxes, in richly wrought gold, with gems and enamel.

Frank Wilbert Stokes, whose expeditions to the North Pole with Peary and to the South Pole with Norden-skjold have become well known by reason of his pictures and lectures, recently sold his picture "The Incantation Song of Innuit" to George Foster Peabody, Robert C. Ogden and Arthur James, who presented it to the Museum of Natural History.

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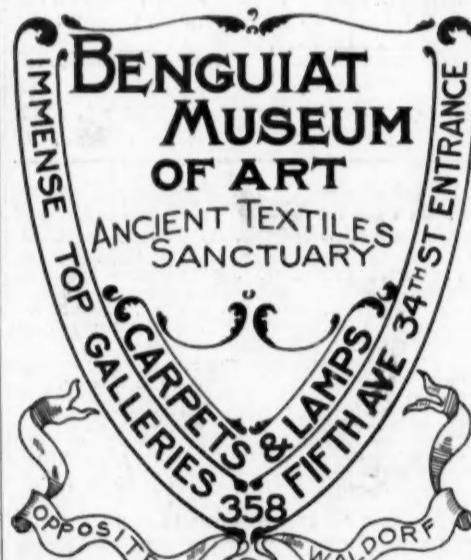
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